

FILM SOCIETY:

STUDSOC TO DO RETAKE

by Ted Mason
and Chris Pomiecko

The McGill Film Society, which is plagued by financial troubles, will be re-evaluated during the semester by the Students' Society.

Phil Gertler, Treasurer of the Students' Society, blames the Film Society's deficit on poor attendance and the high cost of screening recent movies on weekends. According to Gertler, the Film Society is trying to please all audiences: the film buffs with the Wednesday and Thursday films, and the general moviegoer on Friday and Saturday. So far, says Gertler, the weekend films have attracted half of their anticipated audience. Trying to please both audiences has failed, claims Gertler, because of competition from repertory cinemas, like the Seville and Cinema V.

So far this year the weekend series has lost an estimated \$1300, due to higher rental fees for recent films. The Wednesday and Thursday movies have been breaking even.

To combat the losses, which have left little money for second semester, the Film Society has slashed its budget by approximately \$2000. Also, the Comptroller of the Students' Society will soon analyze the Film Society's financial statistics and attendance trends and recommend changes, possibly changing the whole format for the second semester.

For this semester, however, the program will remain unchanged as all the films have been rented. One economy

measure taken may be to show the films in the Union Ballroom instead of Leacock 132. According to Gertler, films shown in Leacock must be projected by Internal Communications Centre (ICC) projectionists who are paid \$10.00 per hour. Also, the Film Society must pay to keep the building open and staffed.

Gertler wonders "if people are not responding, the question is, should they [the Society] really be there?"

Dawn Deforest, president of the Film Society, was not available for comment. Steve Lazer, Treasurer of the Film Society, maintains that although they have been operating in the red, the figures Gertler presented to the Daily were exaggerated, but declined to give alternate figures.

Lazer concedes that the fall program of movies was a mistake, but added that it would have been damaging to the society's reputation to change its program in mid-semester, after a wide and extensive advertising campaign.

Lazer expects revenues to pick up before Christmas because more commercial films will be shown, such as *Taxi Driver*.

If the financial situation of the Film Society does improve, Lazer said the members now working for free will be paid retroactively. The wage level for projectionists is \$3 to \$4 per hour.

However, Lazer concluded, if the present deficit continues, "they may close us up."

McGillDaily

Thursday, November 3, 1977

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3 Cents



The rigours of winter will soon be upon us, making summer scenes such as this a mere memory.

Three day conference:

Group studies CEGEPs

by Daniel Boyer

The *cegepdix* symposium concluded yesterday that although the CEGEP system has certainly democratized education in Quebec, other goals of the colleges have not been reached. The three day *cegepdix* conference, sponsored by the *Fédération des CEGEPs*, is studying the first ten years of the CEGEP system.

The conference compared the first decade of the CEGEP system to the objectives outlined when the first colleges were opened. Following the Parent Report in 1961, the first seven CEGEPs were opened in order to make post secondary education accessible to a greater number of people.

The conference attributed the implementation of the CEGEP system to a need to streamline the transfer between the secondary and university sector, rectify educational disparities and improve contacts between students of different social classes.

A strong division still exists between students registered in the sector leading to university studies — *général* — and those involved in studies leading directly to the labour market — *professionnel*.

Pondering this division, an observer quipped that there were two types of CEGEP students, "those who talked and those who did."

The symposium pointed out that the two groups, although having some common courses, remain separated by "deplorable myths" and enjoy very little interplay. Despite this, the

symposium concluded that the program is not a total failure but that a lot of work still has to be done to bring the two groups together.

Everyone present stated that three days is not enough to assess a decade of educational activity, and that the real aim of the symposium should be the sensation of the general population to the CEGEP phenomenon and making the public understand the social impact of these institutions.

A deputy-minister in the Department of Cultural Affairs present at the symposium, Guy Rocher, who was also a member of the Royal Commission responsible for the drafting of the Parent Report, said that he wished that CEGEPs would become "laboratories for the development of culture in Quebec." Roger added that he was pleased to note the development of an adult education infrastructure in the CEGEPs and that the "adult students" widen the notion of culture and teaching.

Rocher concluded that "CEGEPs are still weak, but astonishing successes occur within them."

Research:

Cancer unit reorganizes

by David Glass

Research at McGill's Cancer Unit has been temporarily halted in anticipation of a major reorganization. Former director Martin Lewis resigned his position last week, claiming he could no longer work effectively under the present conditions.

The Associate Dean in charge of research at McGill's Medical Faculty, Dr. Friedman, claims to have great plans for the unit's future. In an interview with the *Daily*, he explained that the old structure was outdated because everybody did one type of research: monitoring amino

and chemotherapy techniques in conjunction with Royal Victoria Hospital.

The research centre was established in the 1950's and was one of the first of its kind in Canada. The policy then was to have everybody assist the director of the Institute in his own endeavour. Research at the time needed a large number of people to help eliminate the vast number of variables involved in researching new fields. As knowledge was gathered, a researcher could do a comprehensive job by himself and the old system was phased out,

necessitating reorganization.

The new unit, according to Friedman, will combine basic research on cancer-related problems with clinical research. "We want to establish an integrated research centre", Friedman said.

The final plans for the research centre are not definite, as they have to be approved by the National Cancer Foundation, the national organization that funds research in Canada, whose directors will not convene until January. If the plans are approved, the centre's reopening will be announced.

Today

McGill Badminton Club:

There will be recreational badminton and Round Robin Tournament competition tonight from 8 to 11 in Currie Gyms 3 & 4. This is the last day to sign up for the round robin. Further info, call Pam, 286-9347 or Masood, 842-4980.

Political Science and Law Society Lecture:

Judge Denys Dionne, head of the crime probe commission of inquiry into organized crime,

will be speaking on **Organized crime and its effects on the Canadian Legal System**, including prostitution, drug connections and the meat scandal. A question period will follow and everyone is welcome. Leacock 26 at 7:30 pm.

Political Science Students' Association Coffee Hour:

Come and meet your professors and fellow PolSci students. Anyone taking PolSci courses is urged to attend. It will be held in the Leacock Council Lounge on the 8th floor, from 3-5 pm.

McGill Armenian Student Society:

All Armenian students and friends are welcome to drop in

today from 12 to 2 pm in our office room 403 in the Union.

Finance Club meeting:

Meeting today in room 451 at 4:30 pm to discuss up-coming speaker.

Princeton McGill Debate:

Princeton will debate McGill on the topic, "Resolved: Canada should separate from the United States", tonight at 8 pm in the common room, 3581 University. McGill will propose the motion and Princeton oppose. A public reception will follow the debate. All welcome.

Arctic films on Exploration:

Road Amundsen (1872-1928) on the South Pole exploration. Byrd vs Amundsen on flying

over the North Pole. Burnside Hall rm 45 8 pm.

McGill Film Society:

Tonight at 7 and 9:30, **The Cabinet of Doctor Caligari**, Union Ballroom. Admission: 75 cents.

Residence Pub Tonight:

The Detour (Coed Residence Pub) will be open tonight from 10 pm to 1:30 am in Bishop Mountain Hall. Everyone is invited to come and enjoy a night of drinking and dancing in our pleasant relaxed atmosphere.

Marketing Club:

In conjunction with Xerox of Canada will be giving a special presentation at 10:30 am in room 179 Samuel Bronfman.

Auditions:

The Day After Summer, 2-3 and 5-6 pm. **Beaten at Last**, 5:30-7 pm, at the dressing room of the Player's Theatre.

National Research Council Fellowships:

1) Postgraduate fellowships in Science & engineering, \$6,000. Check with your department for the deadline. 2) Postdoctoral fellowships in Science & Engineering, \$12,000. Applications are due in Ottawa by December 1. Check with your department for further information and application forms.

Canada Council Doctoral Fellowships:

\$6,000 to \$7,000 for Graduate

Studies in the Humanities and Social Sciences: Deadline for receipt of applications in Ottawa is December 1, 1977. Application forms are available in your department or from the Graduate Faculty Fellowships Office, room 311 Dawson Hall.

Faculty of Music free concerts:

Pollack Concert Hall, 555 Sherbrooke W. 8:30 pm. Brass Choir and French Horn Ensemble, direction: Thomas Kenny. Works by Ducas, Francisque, Beethoven/Pottag, Bozza, Iveson, Mozart, Mahler, King, Bach/Shaw, Palestrina/Wise. Recital room C209, same address, 1 pm. Contemporary Music Ensemble, direction: Eugene Plawutsky. Works by Messiaen, Davidovsky, Kase-mets, Weinzweg.

Community McGill:

Ready for a challenging experience? CMcG is looking for coordinators to help out in this rapidly expanding student service. Come to the CMcG office, room 408 of the Union Bldg to find out what we're all about.

McGill Curling Club:

Come watch two films this evening at 5 pm in room G20 of the Currie Gym. Donnie Duguid's "In the Four Foot", and footage of the 1977 Brier will be screened.

McGill English Department:

AUDITIONS for The Caretaker to be held from 4-6 pm in Moyse Hall Auditorium. (3 males needed).

Hebrew Classes

will begin
Tuesday at noon
at
CHABAD HOUSE
3429 Peel St.
Info: 842-6616

Urban Planning presents

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speaking on
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1:00 pm Thursday, Nov. 3rd
Room 39, Burnside Hall

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Great Canadian Debate McGill vs. Princeton

Resolved:

CANADA should SEPARATE
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ONEG SHABBAT

Date: Fri. Nov. 4th
Time: 5:30 pm
Place: McGill Hillel
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Meal: \$2.00
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room 408
tel: 392-8937

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SKI SALE COLLECTION FROM NOV. 3-5

Student Café...

The pack of management students sweep across the campus. Hordes of screaming, blood-thirsty engineers descend on the Union. Mutated genetics majors slither through the Roddick Gates, clutching Erlenmeyer flasks in scaly hands. Scenario for a horror movie? Perhaps, but also the nightmare of many an Arts major.

Unprepared for employment in the real world and used to dealing with the abstract, the Arts major may feel threatened and not a little envious of those who work in more concrete fields. For those immersed in the sciences the dilemma is reversed, for they crave for a release from the rigid constructs of their discipline.

For both of these belabored groups; indeed, for the entire McGill community — help is on the way! With initial funding from the Drama Department, students have formed a new theatre. The theatre, titled *The Tuesday Night Café*, will be staging



Curzon Dobell as Dr. Kheal

photo by Meg Blank

productions about every other Tuesday during the first and second term. Located in Morrice Hall, room 106, the small studio theatre used for many recent English Department productions, the café will accommodate between 60 and 80 people. Tickets will sell for fifty cents. As presently envisioned, the café will offer a variety of cakes and cookies, as well as tea and coffee before the show and during intermission.

The types of entertainment offered by the café are extremely varied. On opening night two one-act plays were performed (reviewed in this issue) and a folksinger played before and between the plays. On the next performance date, November 15, the entertainment will consist of an adaptation for the stage of a Robert Frost poem, a mime show, and a satiric monologue.

For the second term a number of performance dates remain open and proposals are now being accepted. Any type of performing art will be considered. To submit a proposal, one should drop a brief outline or script at the café office, Room "H" Morrice Hall or telephone 392-4637. Any actors, people interested in make-up, lighting technicians or designers, and anyone interested in learning these skills are encouraged to drop by the café theatre office.

The café hopes to offer concrete experience in theatre for anyone interested, and an enjoyable night at the theatre — a welcome break from studies.



John Paul Macdonald as Artie Shaughnessy in the Player's Theatre production of John Guare's comedy *The House of Blue Leaves*.

photo by Eva Friede

Pope to Queens

by Frank Funaro

The historic visit of Pope Paul to New York in 1965 is the catalyst which sparks the hilarity of *The House of Blue Leaves*, the comedy by John Guare which opens the new season for the McGill Players. Centred in the Queens apartment of Artie and Bananas Shaughnessy, the chaotic activity of the play results from a combustible combination of lonely, zany and unbalanced misfits, each for something to make their lives meaningful.

Artie Shaughnessy is a full-time zookeeper who moonlights in a seedy lounge, pursuing his dream of

becoming a great songwriter and entertainer. Around him swarm a neurotic wife, Bananas, a pushy mistress named Bunny and an AWOL son Ronnie whose imbalance rivals his mother's. All being devout Catholics, they believe that the Pope's visit carries personal significance, an omen that things are finally going to happen for them.

As Artie prays to the TV image of the Pope's parade route in order to get problem or getting rid of his wife, Bunny trots off to get a place along Pope's parade route in order to get his personal blessings for her hoped-for marriage to Artie. Meanwhile, Ronnie, who craves fame and recognition, has assembled a bomb as a gift for the unsuspecting Pontiff, continued on page ten

A scene from *Cowboys no. 2*.

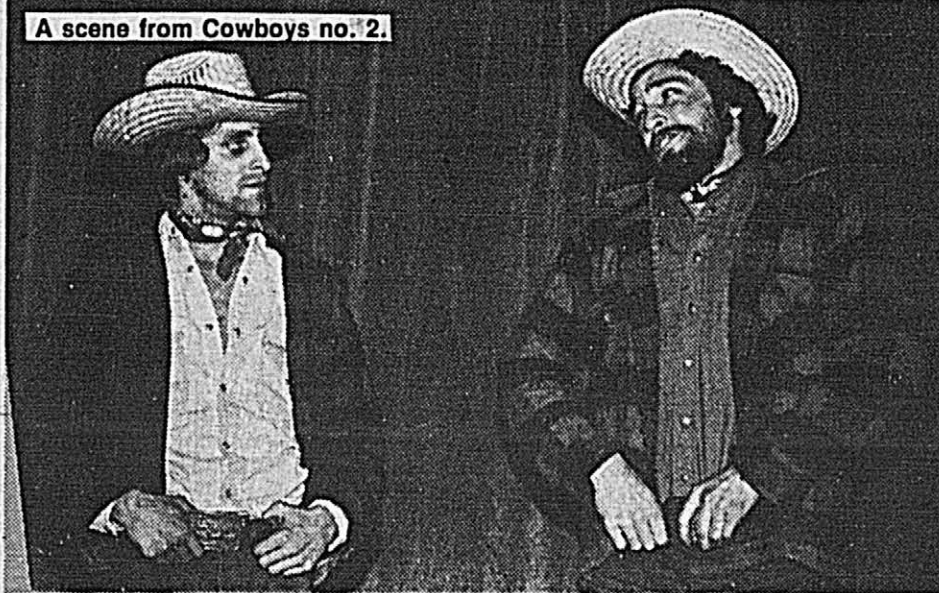


photo by Meg Blank

Off to A Good Start

by Ted Mason

Tuesday Night Café, a series of programs staged by McGill English students, made its debut this week.

Its first presentation included *Cowboys no 2* by Sam Shepard, and *Dr. Kheal* by Maria Irene Fornés.

Both plays seemed especially appropriate for the location, Morrice 106, a small intimate theatre. The atmosphere was congenial, and there was no need for elaborate staging, which would have detracted from the production.

Cowboys, using few props and only two main characters, is a short dialogue, contrasting the wonders of nature to the "evil" attractions of modern life.

Peter Grossman, as Chet, gave an

outstanding performance. In a playlet which focuses attention solely on the performers, he succeeded, through his onstage action and excellent characterization, in bringing the spirit of the (corrupted) West onto the stage. His accent never faltered throughout the solid 20 minutes of dialogue with his partner, played by Tony Pfarrer.

The second play of the evening, *Dr. Kheal*, was as pleasing in content as it was in presentation. As the only character in the play, Curzon Dobell met the challenging role with a polished, solid performance. The play contained a minimum of props and plot; the action consists of a single dialogue between teacher and students. Dobell never falters in his delivery, and his facial contortions were doubly effective in such close quarters.

continued on page four...

Brecht Falters, but Stage Two Comes Through

by Joan Yanofsky

Bertolt Brecht's plays are essentially didactic vehicles for his particular beliefs. Often the message is disguised somewhat, as in *The Threepenny Opera* which, with the aid of a fascinating musical score, entertains the audience while depicting the moral decay of the capitalist system. Of the two of Brecht's lesser known works performed last weekend by the Second Stage Company, one uses humour to get its message across. The other is purely didactic.

The first play, *The Elephant Calf*, has as its subtitle and moral "the provability of every and any contention." A banana tree, the self-proclaimed leader of the jungle, "proves" that a baby elephant has murdered its mother. It doesn't matter that the mother is still alive, and is in fact not even the mother of the elephant calf. The completely invalid argument put forth by the banana tree is deemed logical enough to incriminate the baby elephant.

Although funny in an absurd, sarcastic way, *The Elephant Calf* ultimately is trite—quite enjoyable while it lasts, forgettable after the performance.

The second play is entitled *The Measures Taken*. The action takes place prior to the Chinese Revolution. Five Soviet Communist agitators travel through China to spread Marxist ideals and incite the working masses to revolution.

One of the agitators allows himself continued on page ten...

Love of Books is The Word



by Michael Cameron

The modest red-brick front of the store resembles a Chinese laundry. Which isn't surprising, since about three and a half years ago it was just that. Today it is **The Word Bookstore**, an unique fixture in the ghetto and the only second-hand bookstore in the city that specializes in literature. Owned and run by proprietors Adrian and Luci King-Edwards, the medium-sized bookstore at 469 Milton Street is an interesting change from the larger, more impersonal "first-hand" bookstores of Montreal. Outside (in good weather) is a small stall with texts selling for 25 cents each; inside, are shelves and stacks of assorted titles in literature, Canadiana, history, psychology, and philosophy (all in good second-hand condition), a rack of new titles by local writers, a warm stove that is used in winter, and chairs and tables in the center of the room to relax in. All in all, a warm and unpretentious atmosphere that immediately puts potential browsers at ease.

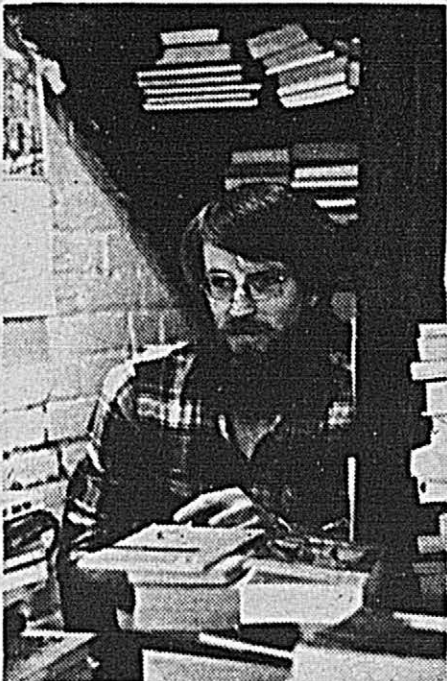
"**The Word**", in fact, is distinctive in many ways. It stocks many French titles, which are selling in increasing numbers. It carries a large selection of second-hand literature titles, especially poetry and drama. And its display of books by local poets and writers is one of the more extensive ones among the English booksellers in Montreal. The sum of these facts add up to make **The Word** a specialized bookstore that is of particular interest to nearby McGill students as well as to the entire Montreal community.

The King-Edwards got their start in the second-hand bookselling business four years ago while visiting British Columbia. "That summer Luci and I got hold of a Volkswagen bus and decided to travel around the northern part of the province", said Adrian. "We went around to the small towns and trailer camps in the area and bought, sold, and traded used books". Working on a subsistence profit margin, the couple discovered that there was a real demand for this sort of service. They opened small booths in areas of B.C. to sell books,

comics, and some magazines, and discovered that their titles often sold or were traded as fast as they could stock them. At the end of the season, after selling their VW bus in Vancouver, they found that what had started out as an inspired way to spend the summer had potential as a full-time occupation.

Returning to Montreal, the King-Edwards began informally trading books to friends out of their apartment on Milton Street. Then, when the Chinese laundromat that had been in business for seventy years next door was put up for sale, they decided to buy it and enter into full-time business. Since that time **The Word** has become a successful way of life for the King-Edwards.

The policy of the store on used books is simple. They accept any quality titles in the humanities that are in good condition and pay 30% of the cover price. "We carry only a few bestsellers and these are more on the educational side than anything else", said Adrian. "So in a sense we have a distinct policy on what we buy. But in general anyone who has browsed around our shelves can very easily get an idea of what we stock." Instead of



Adrian King-Edwards, proprietor of **The Word Bookstore**, among friends.

buying large lots of books indiscriminately, as do some of the other used booksellers in town, **The Word** chooses to select its stock by individual titles. That way, the owners can afford to pay a larger percentage for books. A "swap system", in which a customer gets credit for the books he is selling towards new titles in the store is also available.

Customers at **The Word** are mostly students, since the store is less than two blocks from McGill. However, the remainder of clients form a wide cross-section of the Montreal community. Older and retired people often visit the shop to find out-of-print titles they remember from several decades ago. Passersby frequently scan the 25 cents outdoor stall and find interesting books on the spur of the moment. Often local writers drop in to read the bulletins posted in the

store or pick up copies of limited-edition volumes of poetry and fiction. Some of the prominent people who have visited **The Word** in the last year, the owners mention, include Donald MacDonald, former Liberal Minister of Finance, and poet Leonard Cohen.

Last summer **The Word** expanded its premises by enlarging the space of the store by about a half. This effectively allowed the owners to double its sections on novels, history, poetry and psychology, and triple the size of the Canadian section. Now customers can browse with more room and less elbow-rubbing, the owners say; and, given the rapid turn-over of titles at **The Word**, this is a welcome achievement for regular customers. The low-pressure ambience and subdued lighting remain, with the addition of more titles and display space.

Besides being a bookstore, **The Word** is also a kind of resource centre for local writers and literati. Besides having bulletin boards, specialized books of interest to writers and distributing information on Montreal literary events, **The Word** organizes regular poetry readings on Wednesday nights at 8 pm. In the last year or so some of the readers have included such familiar Montreal poets as Arlie Gold, Richard Sommer, and Claudia Lapp. The next scheduled reading this year will be Fraser Sutherland, well-known Canadian poet and literary critic. It will take place on Wednesday, November 23 at 8 pm at the bookstore.

The fact of "being there", a centralized point of meeting for many Montrealers who live near McGill, has made **The Word** a kind of landmark in the area known as the "student ghetto". In an area where there are surprisingly few such gathering places such as coffeehouses and record stores, **The Word** fills a real need among downtown dwellers in Montreal. Adrian and Luci mention that they still have many of their original customers from several years ago when they first opened the store. Customers often visit the store every day. The King-Edwards say they sometimes witness old friends meeting each other in the store after long absences. The store is also a convenient point for writers and creative people who are new to Montreal to gain initial information about the cultural scene in the city, and get to know some of Montreal's local writers on a first-hand basis.

One problem the King-Edwards particularly mention is that of used textbooks. In Montreal there is very little opportunity to get rid of these, short of throwing them away. In other cities across Canada, university bookstores have a "buy-back" policy that gives the student a percentage of the original cost of a textbook (in reasonably good condition) if the same text is going to be used the following year in the same course. McGill and Concordia have no such systems set up for used textbooks. Therefore used booksellers like **The Word** become deluged with titles that

they cannot re-circulate. They cannot offer fair prices for these books since there is little demand and the student has to give them away at sacrifice costs. "When you buy a psychology or history textbook for twenty dollars, hardly use it, and then can only get a few dollars back for it at the end of the year, this can become frustrating", says Luci. "We would really like the student bookstores to try to instigate a 'buy-back' policy, not only to relieve us of pressure, but also to save the student money and help new students in buying textbooks."

But in general, the King-Edwards seem to love what they are doing, and it is reflected in the serene and pleasant atmosphere of their store. There is never any pressure to buy at **The Word**. In fact, the proprietors prefer the browser who will take time to talk about their particular interests and suggest improvements in stocking to that buyer who rushes in, buys a book and leaves in the same three minutes. To Luci and Adrian, books seem to be personal possessions that deserve the respect of careful choice and attention.

Nor are the owners at all worried about competition. "I'd love to see a whole row of second-hand bookstores all along Milton Street from McGill to St. Lawrence Boulevard," says Adrian. "That's the way it is in other university cities of North America like Berkeley or Vancouver or Toronto. Each bookstore is specialized in more or less one field, and the public can go to just the right store for whatever they want. That seems ideal as a situation".

"There's nothing a used book dealer likes more than another used bookstore just down the block," Luci continues. The owners can trade items, compare stocks without being competitive, and in general give the public a better opportunity to find exactly what they want. This is especially true if the interests of the two dealers differ; that way, everybody can profit from specialization, and the book buyer can be saved both time and money."

It is this idea of putting people before profits that gives **The Word** its real appeal. The owners sincerely love books and seem to want to make sure good books are re-sold to appreciative owners. They prefer selling to individuals rather than institutions, something that they have been approached to do several times but have not followed through on. In a time when publishing is becoming a larger and larger multi-corporate industry, small stores like **The Word** are welcome human enterprises that should be encouraged.

Café...

...continued from page three

The play, alternating between the absurd and the profound, kept the audience mesmerized.

Director John Savren used the rapid-fire monologue to full effect, and the play leaves the audience to form its own opinion of Dr. Kheal. Although it caused the audience to reflect upon the doctor's pronouncements, it did not attempt to extend its scope beyond the limit of a 30 minute spiel.

Completing the program was Mitch Beer who sang Irish folk ditties, before and between the plays. Beer will be a regular performer at the Tuesday Night Café.

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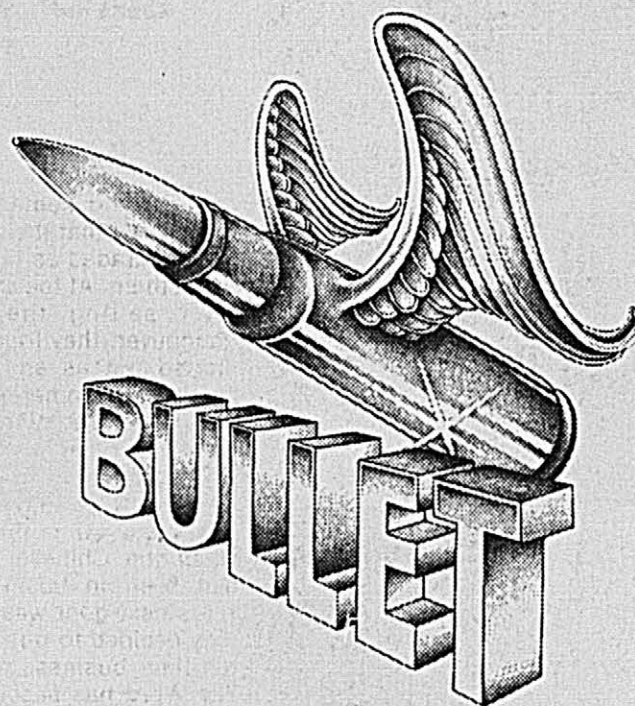
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in the GROOVE

by Ronnie Wigdor and Harvey Kader
Rough Mix, Pete Townshend and
Ronnie Lane (MCA)

Not all new record releases these days are of the punk rock genre (only the best ones — Ed.). It may seem that way, due to the rapid breeding and death rate of punk rock groups. Amid this rancid onslaught, however, a few LPs having some musical quality and integrity are hitting the record stands. One of these is Townshend and Lane's "Rough Mix".

Townshend, the Who's guitarist and rock spokesman, has the controlling interest in the production. Creator of the rock opera *Tommy*, based on the Indian "perfect master" Meher Baba who lived 44 years without speaking, Townshend has consistently proved his creativity and imagination, and has produced some of the more enlightened creations in the rock music world. On *Rough Mix*, the great inspiration and political statements are gone, but the music remains.

Ron Lane, the former *Faces* bassist, has a very mellowing effect on Townshend. Influence by English folk tradition has directed his path towards a fusion between this form and rock and roll, creating a meditative and often beautiful style of music.

Besides Lane and Townshend, *Rough Mix* also boasts the skills of Eric Clapton, who treats the listener to his talented guitar solos, as well as dobro accompaniment on a few of the more tranquil compositions.

Another guest appearance on the album is by Benny Gallagher and Graham Lyle, on Lane's heartwrencher "Annie". Added to the six-string acoustic guitar of co-writer Clapton are the talents of Gallagher on accordion, and Lyle on 12 string acoustic. "Annie" is the strongest number on the LP — a sad, at times sentimental, tune.

Also on side one is the title song, an instrumental arrangement. Clap-

Mixing it Up With Townshend and Lane

ton's lead guitar almost steals the show, but Townshend and Lane know a few things about the instrument too, and the three talents combined create a reeling rock performance.

The aimed-for-A.M. Townshend tune, "My Baby Gives It Away", is not a classic, but an amusing enough creation. "Cat Melody", a jazz-rock composition by Lane, attains a level of energy which is lacking in "Keep Me Turning," the Townshend song which precedes it.

Side two continues in the same vein with the orchestral-styled "Street in the City". Tony Gilbert conducts a string ensemble to Townshend's specifications, and the effect is somewhat comparable to the Beatles' classic "Long and Winding Road". Also notable is the Holyfield-Williams oldie, "Till the Rivers All Run Dry" ("I'll still be needing you").

Excellent production and engineering by Glyn Johns, *Rough Mix* provides a bit of what's been lacking lately in the recording industry — performers who know how to perform.

Prism (GRT)

With BTO now gone, *Prism*, an aspiring new act from Vancouver, could easily take over the musical leadership of that city.

Like many Canadian groups *Prism* plays a mean brand of heavy driving rock, concentrating mainly on loud guitars and over-amplified throbbing bass. "Spaceship Superstar" gets the record rolling with a commercial pop-rocker, and "Open Soul Surgery" is another fast number. Both songs made such an impression on GRT executives that they decided to release the two as Top 40 singles.

The sextet's mellow side is represented by "It's Over" and "Julie", two tunes featuring soft piano provided by keyboard player John Hall.

Watch out for this band! They'll be opening for *Styx* at the Forum, and making a name for themselves everywhere.

Celluloid Culture: Films of Anger

by Robert Rayher

Monday the 31st of October saw the first in a three part series of films by Kenneth Anger. The remaining two screenings will also be in FDA Aud. at 3 pm, on the 7th and 14th of November.

Kenneth Anger, born in 1930, grew up around Hollywood and started his film career as a child, playing the child prince in Max Reinhardt's movie version of *A Midsummer Night's Dream*. Anger started making films as a teenager, working in 8mm. By 1947, at the age of 17, Anger had completed a 16 mm sound film, *Fireworks*. Anger's other available works include: *Eaux D'Artifice* ('53); *Scorpio Rising* ('63); *Kustom Kar Kommandos* ('65); *Inauguration of the Pleasure Dome* ('66); *Invocation of My Demon Brother* ('69); *Puce Moment* ('70); and *Lucifer Rising* (in progress). Anger's career has been riddled with unrealized films, but those which are available tend to be extraordinary.

Fireworks is a dream film. Anger



A scene from Anger's first film *Fireworks*.

used '50s songs such as "Wipe Out" and "Blue Velvet" as the sound track. Some of the same concerns of ritual as expressed in *Fireworks* reappear in *Scorpio*, as does the concern with light of *Eaux*. Whether there exists a "narrative" perse in *Scorpio* is debatable, but, without doubt, the film reaches an incredible climax, and is one of the classics of independent cinema.

Kustom Kar Kommandos (KKK) was an attempt on Anger's part to duplicate the beauty and tightness of *Scorpio* with similar subject matter: this time the kustom kar kids of the west coast. Again the photography is rather like (or simply better than) Hollywood's better efforts; very clean and sharp.

Inauguration of the Pleasure Dome brings Anger's interest in magic to the fore. Through an incredibly dense melange of imagery, often in multiple superimposition, he weaves intricate

A *Kustom Kar Kommando* polishing his car



commented that "this flick is all I have to say about being seventeen, the United States Navy, American Christmas, and the Fourth of July." In *Fireworks*, the protagonist (played by Anger himself) undergoes a ritualized sexual encounter with a group of sailors — a rape, in essence. Yet, this dream-fantasy ends with the protagonist asleep in bed with another figure, probably one of the sailors.

Eaux D'Artifice pursues a totally different end, not investigating psychological states, but presenting the beauties of a waterworks. *Eaux D'Artifice* is a work which displays with baroque embellishments the possibilities of fluid light; the life-force of flowing water, for the eye. A female balmasque figure emerges from the cascades of water — perhaps the personified spirit of that water, and after weaving through the jewel-like film, disappears again into a fountain's pluming jet.

Scorpio Rising, perhaps Anger's best-known film, is comprised of vignettes of motorcyclists building, rebuilding and riding their bikes, among tableaux of the macrocosm that their gang life and power worship are a part of. Anger intercut passages of Marlon Brando in *The Wild One* and

tableaux of the gods and spirits who inhabit the ether. A beautiful and often puzzling film.

Invocation of My Demon Brother contrasts war images (Viet Nam?) with other violence (Hell's Angels and others), and places these in a context of a magic rite or mass. A startling and unsettling film, but not without beauty.

Anger's art and life are both shrouded in mystery, and it is through this mask that he projects visions into the mind's eye with startling intensity. He is a fine filmmaker, and one of the major figures of independent film, of this, or any era.

Coming Events:

Sun. Nov. 6 2 pm *Blood of a Poet* (Jean Cocteau) at Vehicule Art 61 east St. Catherine.

Mon. Nov. 7 3 pm *Eaux D'Artifice* and *Scorpio Rising* (Kenneth Anger) FDA Aud.

Wed. Nov. 9 9:30 pm *Canadian Independent Filmmakers' Films*, at the Bibliothèque Nationale. 1700 St. Denis, entrée sud.

Mon. Nov. 14 3 pm *Puce Moment*, *Kustom Kar Kommandos* and *Invocation of My Demon Brother* (Kenneth Anger) FDA Aud.

Sundays at Le Musée D'Art Contemporain: Animation Festival.

NY Rocks

by Chris Pomiecko

First, let's get one word out of all our vocabularies: PUNK. There is no such thing as punk rock in America, not even in New York. Punk rock is an easy label latched onto by both the defenders and despisers of a new movement in rock and roll, and then hyped by the media.

A punk by definition is a young man in jail who submits to anal intercourse. Tell the Ramones that they're punks and they'll punch your face in. Maybe.

What has been called "New York rock" is basically an attitude and a reaction. The new bands are typified by their cynical outlook, their sardonic humour, their loud music and frantic rhythm—they play rock and roll straight out of the late fifties—and their urban lyrics.

They also have a preoccupation with illicit substances. While the Beatles sang covertly about Lucy in the Sky, the Ramones talk about Sniffing Glue, Patti Smith wails "Quaaaaludes, and Lou Reed sings a nihilistic chante d'amour to Heroin.

The music of the New York band is also a reaction against the studio perfection and syrupy production attained in the late sixties. There are no glissandoing violin glissandos on a Ramones album. Overdubs and "cleaning up" of recorded albums is kept to a bare minimum. Their philosophy behind the taping of a record is, anything heard on vinyl can be heard on stage.

Two groups are the spiritual and musical predecessors of most present-day New York rockers: The Velvet Underground and the New York Dolls. In its heyday the Velvet Underground was considered the quintessential New York band. Shit, they even went on tour with Andy Warhol. Just as the uninitiated asked why Campbell's soup cans were art, people wondered how seven minutes of the same guitar line and the same word or phrase could be called music. Lack of appreciation and conflicting egos between Lou Reed and the other musicians caused the break-up of the group in early 1970.

Since that time, however, their reputation has improved, and many

of the basic principals of the Velvet Underground—a minimal amount of tricky musicianship, the same basic chords repeated over and over to hypnotic effect, and depressing urban lyrics—songs about heroin, s & m, fur fetishes,—have been adapted by the new groups.

In their short career (1972-1973) The New York Dolls, headed by David Johansson, a second-rate Mick Jagger, concentrated also on hard-driving rock and perverse subject matter, as shown in the lyrics of one song: "I need a fix and a kiss." Their stage ploys ranged from transvestism to matching red leather suits with Nazi insignia. Drugs burnt out the band in short time, but several of the members formed new groups. Johansson, the eternal dilettante, has been forming and splitting new bands since the death of the Dolls; Sylvain now plays with a hard-rock group in England.

Within a variety of individual styles of New York bands, some definite trends emerge including the New Wave and the Minimalists.

The New Wave

Like punk, the word New Wave is catch-all and often misleading. New Wave music is similar to the New Wave movements in film. In New Wave movies, conventions of structure were broken, and the auteur theory—that the personality of the director should be evident—was developed.

Similarly, New Wave music broke with the traditional forms of much contemporary pop music—rhyming verses and the verse, chorus, verse, chorus formula. Leading musicians of the new wave are Patti Smith, Tom Verlaine, and Richard Hell.

The common characteristic of these three, besides the fact that Verlaine and Hell were partners for a while, and Smith and Verlaine were lovers is their desire to combine their poetry with suitable music.

Patti Smith was a poet before becoming a singer, and in her backing band, she found the perfect musicians to convey her lyrics. The Patti Smith Group, at first criticised for their lack of competence, has improved greatly in two years to become a crisp versatile ensemble.

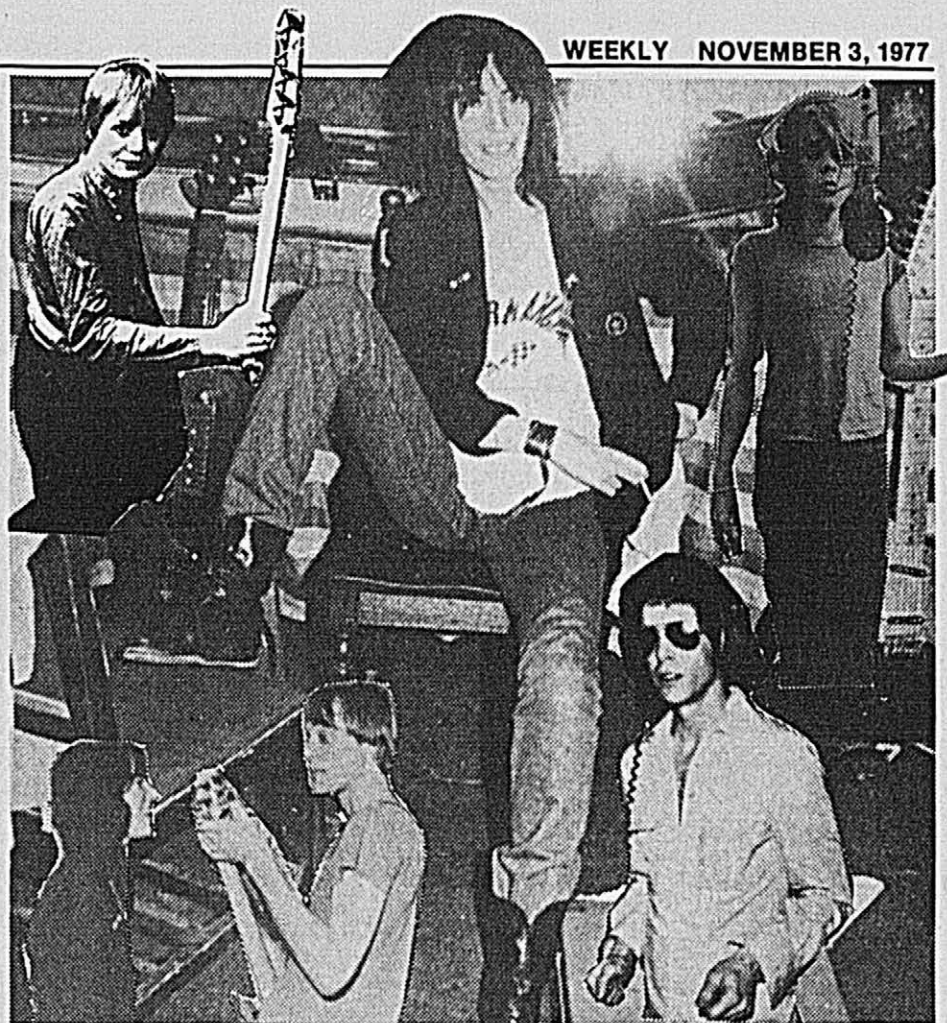
Television, fronted by whining-

round number, faintly mystical and all that; yes, I think that three days will do just fine.

Now, take a face, but not just ANY face. Take a multimillion dollar blue-eyed bombshell, make it male, and put it into the position of bucking a system that Everybody Loves To Hate—the CIA. Put these ingredients together, mix well, half-bake ever-so-slightly, and there you have it: Pollack's 1975 version of the New Hero and the New Rescue Story but the Same Old Sexy Star—Three Days of the Condor, inescapably starring Robert Redford.

The first time I saw the film, I came out of the theatre with the same type of headache I had after seeing the Zapruder documents. Upon a second screening, I walked out with the typical film critic comment running through my mind: "Hmmm, good idea, nice plot, but slightly unrealistic, and more than slightly contrived. ("Contrived" is a favourite word of film critics.)

Now, after a third viewing, I have come to the conclusion that the film has two separate and distinct goals,



beagle voice Tom Verlaine (who lifted his name from the French poet), paints an eerie nocturnal landscape in songs on bizarre subjects such as Venus de Milo, Friction, and Torn Curtains. After a few listenings, Verlaine's thin voice conveys a sort of pleading desperation, and the songs are engrossing, though generally spooky. Verlaine's lyrics re-sift and capsule American idioms like Raymond Chandler novels and Alfred Hitchcock movies, and, when not obscure, are very interesting.

Richard Hell is perhaps the least interesting of these three new wavers, although he is famous for his song "Blank Generation," which accurately describes the effect of television (not the group) on the youth of North America.

The Minimalists

The Minimalists believe in stripping rock and roll to its essential three chords, and in playing the

which it tries to reach simultaneously. This is a terrible mistake, because those goals are mutually exclusive. The film wants to be Entertainment and it wants to be Film.

As "Film", it fails—resoundingly. Seventy percent of the sequences shot are close-ups; the film is far too conscious of the presence of Redford to really get off of the ground in any clear direction of its own. This is regrettable, since Redford does an adequate job as a renegade type of crossword puzzle spy. Unwittingly, of course (who does these things on purpose?) he gets caught up in a grimy game of musical assassins operating within the power structure of the U.S. Central Intelligence Agency. In the course of his struggles he bumps into a lonely female photographer... and so it goes...

There is one truly remarkable aspect to the film. Faye Dunaway, in the process of doing her usual sexy-sarcastic-bitch routine, somehow ends up as such a perfect foil for Redford's straight guy that she outperforms him. Although her role in the script was apparently limited, she

Patti Smith, Queen of the Scene, with courtiers; (from upper left, clockwise), Martina Weymouth, princess of Talking Heads; David Johansson, knave; Lou Reed, Court Advisor; and Patti Smith consorting with former minion, Tom Verlaine of Television.

songs hard and fast. The effect is often a sort of exhausting overkill.

The Ramones are a four man band who play the most blistering hard rock this side of 1962. Their sets contain thirty minutes of subtly varying noise.

Blondie, with lead singer Debby Harry, attain more of a musical variation, but still rely on the three basic chords.

What these two groups share is a comic book mentality. The Ramones' latest hit single called "Sheena (the cartoon jungle queen of the fifties) is a Punk Rocker" and Blondie does a song called "The Attack of the Giant Ants."

far surpasses her original function as the background and highlights Redford's Unwitting, Unwilling Hero act. Bravo! for sexy sarcastic bitches, even if they do take those horribly symbolic photographs that Pollack insists on imposing upon love scenes.

However, if Three Days of the Condor is a shallow vehicle for Redford and Dunaway, it is also a vehicle for Pollack's presentation of a real and present question. When I first saw the film in Washington, D.C., people were walking out of the audience because they said that the film upset both their sense of national security and their peptic ulcers. One cannot help but wonder if the cause of the latter is not somehow tied in with the personal definition of the former.

Three Days of the Condor is a smooth, cheap, well-done flick. When it tries to be "deep" it drowns in its own sincerity. When it lets itself go, it's a story worth seeing and a question worth asking, with an adequate cast and a lively line of dialogue, in the best tradition of The Washington Post.

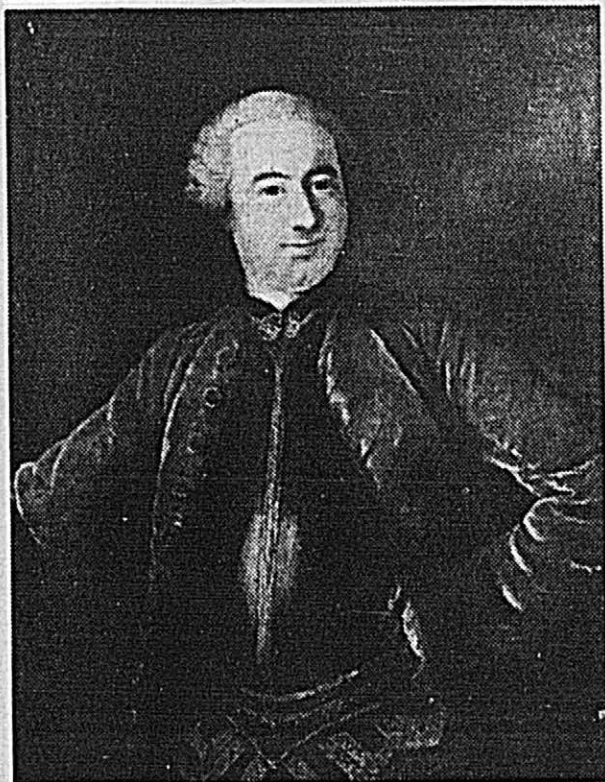
Condor Ups and Downs



by Kerrie Harvey

Take a bird — any bird.

Take also a period of time — any period of time. Six days, ten days, forty days... no, not forty days, that one's been used already. Three days, how about three days? It's a nice



Québec Art in the Wake of the Conquest

by Leslie Foss

Art in Quebec in the Wake of the Conquest (1760-1790), an exhibition now at the Montreal Museum of Fine Arts, socially documents a time characterized by an uncertain political situation which, analogous in some ways to our own, should provide Quebecers with a poignant reminder of the past.

In the catalogue which accompanies the show, Université Laval Professor Luc Noppen comments: "Through the play of politics and the fortunes of war, the New France of 1759 became in 1790 the only British territory in North America."

Historical documentation of one episode in the British Conquest is provided by Capt. Hervey Smythe, Aide du Camp to General Wolfe, in a work entitled "A View of the Fall of Montmorenci and the Attack made by General Wolfe on the French Intrenchments near Beauport, with the Grenadiers of their Army, July 31, 1759." This work is concerned more with documentation than with art because the event is merely presented and not interpreted. The lack of dramatic emphasis makes it difficult to discern, without first reading the title, if the ships are in fact attacking.

Documentation of another kind is furnished by Jean Baillairge in a plan for the reconstruction of the Cathedral of Québec which had been destroyed in the British bombardment of 1759 and whose ravished interior is depicted in accompanying works.

A more lighthearted insight into the political sentiment of the period is provided by three caricatures of General Wolfe done by an Englishman, George Townshend, and placed opposite the realistically demure and colorfully painted wood statue of the General. One of the three photographic reproductions of these political cartoons is an uncomplimentary portrayal of the General submitting himself to a measurement of his height. The caption reads "Higher than before! Our General begins his day." The work also illustrates how expressive the Quebec artist could be when free from the restrictions of historical documentation.

Portraits comprise a large portion of the show and give insight into the fashions and conventions of the day. On the whole, the portraits are primitive and characterized by a hard, linear style, flattened space and sharp contrasts of solid blocks of vibrant color. Many of the portraits, especially those by François Baillairge, appear static and posed and stand as historical rather than psychological records.

Two anonymous portraits are unique in the way they convey a feeling of life and real presence. The anonymous portrait of Louis-Joseph, Marquis de Montcalm, is characterized by warm, luminous effects as well as an effective rendering of the texture of his velvet jacket. The Marquis is captured in a momentary attitude which, though posed, seems natural and relaxed. The anonymous portrait of Claude-Michel Bégon, Chevalier, Gouverneur des Trois Rivières, is characterized by a feeling of movement and life, expression and direct contact with the viewer. In both works, the attention to naturalistic depiction is remarkable in view of contemporary modes of expression.

Another notable aspect of the exhibition is the large number of

works created for religious purposes, including six large wood reliefs of Christ's Passion by François Guéron. Also featured are religious paintings by Antoine Plamondon, a prominent 19th century Quebec artist and exponent of the Davidian tradition whose works are rooted in the same iconographic tradition as Guéron's. The exhibition of these works together illustrates the transformation of art forms which took place as a result of increased contact with the European academic tradition and further defines the special qualities of earlier Quebec art. The more "primitive" works by Guéron are no less effective as expressions of religious sentiment.

Also included in the show and worth mentioning are the chalices, ciboriums, holy water basins and crosses created for the church by Quebec's silversmiths. These works

Portrait of Louis-Joseph, Marquis de Montcalm, by Anonymous, 18th century; Portrait of l'Abbé Augustin-David Hubert, by Louis Chrélien de Heer, 1755 to c. 1800; Portrait of l'Abbé Jean-Henri-Auguste Roux, by Louis Chrélien de Heer, 1755 TO C. 1800.

along with the gilded and colored religious statues carved in wood illustrate the skill of French Canadian craftsmen whose works were based on an artistic tradition refined before the British invasion.

Although the show is without overt political orientation, it serves as an historical record of a time when Quebecers were subjected to British invasion and subsequent domination. In addition, many of the works can be enjoyed on an aesthetic basis and, thus, the show is well worth seeing whatever your own orientation may be.

Graphimages

by Joan Yanofsky

The Saldye Bronfman Centre's current art show is entitled "Graphimage". It is devoted primarily to print-making but has some drawings as well.

Print-making, by its very nature, allows the artist to overlap and juxtapose various forms and colours. The cumulative effect can be shocking, thought-provoking, or purely entertaining.

Ann Dizgun Lewis and Tilya Helfield successfully combine words and visual images in their respective works "Front Page Belfast Telegraph" and "I Love a Parade!" In both cases a stark, black-and-white newspaper account of a horrifying event is contrasted with colourful figures which illustrate the event in question. The newspaper account in Lewis' work bears the headline "British Ambassador Murdered in Dublin". Adjacent to the newspaper story is a photo of the victim's face, which has been partially printed over in a shade of blood-red. The work is not terribly subtle; its effect is dramatic. Helfield's print has as its background the front page of a wartime issue of the Gazette. Superimposed over it are toy

soldiers which seem to strut across the page, evoking images of war as a colourful spectacle. However, the work as a whole grimly reminds us of the more hideous aspects of war.

Alice Stevenson's print, "On Strike" is interesting. It shows two long lines of placard-bearing picketers. In the foreground may be seen individual, discrete human beings. However, as one progresses down the lines, the figures blend together, fade from strong black tones to more subdued grey, and then disappear altogether. One almost wonders if the figures in the foreground are really at the head of the line or if the line continues indefinitely in front of them.

A work that is purely entertaining is "The Homecoming II" by Reisha Nalmer. It is a warm and amiable composition, printed mostly in muted autumn shades of gold, red and brown. A young boy is shown entering his house after a bicycle ride.

Some of the other artists participating in Graphimage are Shellah Segal, Edna Myers, Lone Tratt and Helen Mankofsky.

The show is worthwhile seeing for the overall technical skill, and variety and means of expression of the artists. Graphimages runs until Nov. 20th, and admission is free.





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Those presently on the executives of functional groups are not allowed to hold these positions. Applications are available at the Students' Society Box Office.



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Maverick '70, 6 cyl., automatic, 47,000 mi., AM-FM stereo, rear defogger, new exhaust system, new summer tires, snow tires, good condition, \$500, 845-1828 or 392-4493.

Rummage—Nearly New Sale—TMR Presbyterian Church, Laird & Beverley Mon. & Tues. Nov. 7 & 8 at 7:00 pm. Bus 165.

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Black Labrador puppy. 3 months. Found Friday in engineering building. Call Ian 844-7086 or 392-5409.

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Metropolitan News, 1248 Peel St., requires general help and typist, permanent or part-time, throughout the week. Apply in person.

Actors with interest in social animation—needed part-time on volunteer basis. To replace roles created by addicts in treatment in successful play on drug abuse. The play will be presented for schools, prisons, and community groups. For further information, telephone Corinne Spiegel at Portage, 282-0404.

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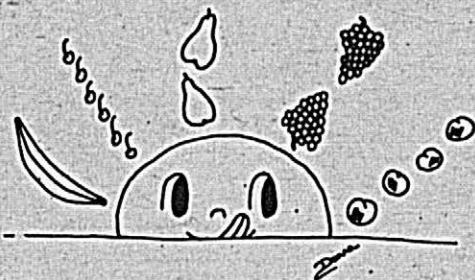
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CAMPUS LEGAL AID



à table, part 2

by Danielle Malone
CONSOMME PARISIEN

Make this the day before, then warm it up when ready to serve. Bring it piping hot to the table in the best-looking soup tureen you can find.

3 tbsp. butter
1 large onion or leek, sliced in rings
One-half fresh mushrooms, chopped
10 oz. can beef consommé
one-half tsp. dried tarragon
one-fourth cup finely chopped parsley

Brown onion or leek in butter, add mushrooms and sauté at high heat for 1 minute. Add soup and 2 full cans of water (20 oz.) Bring to boiling point, and simmer for 20 minutes. Serves 4.

FEVESVERTES AUX AMANDES

Cook fresh green beans till tender. Keep warm. Sauté one-half cup slivered almonds in 3 tab. butter and one-half tsp. salt. Add this mixture along with 1 tab. lemon juice to your green beans.

DESSERT: FRUITS BELLE AUREOLE

This rich creamy fruit mélange is a perfect dessert after a good meal. 3 to 4 cups fresh or canned fruit such as: pears, peaches, cherries, straw-

Leaves...

...continued from page three
which never quite reaches its destination. As events progress, the assortment of dizzy characters increases with the addition of three nuns, a movie producer and his deaf starlet girlfriend. The stage is set for confusion and tragic-comedy of the highest order.

Guare's play provides a fine vehicle for the talent of its actors. As Artie, John Paul McDonald effectively portrays an aging man who sees his life passing quickly by, yielding none of the achievements he ever dreamed of. MacDonald's performance is so in tune that when he utters: "I'm too old to be a young talent" he is able to capture both the humour and the despair of the line.

Stephanie Burnett-Norman's characterization of Bananas is also finely played. In many ways she is a

berries, grapes, bananas, pineapple, oranges, nectarines, blueberries, etc.

3 tab. butter
3 tab. flour
pinch of salt
1 and one-half light cream or homogenized milk
three-quarters cup white sugar
three-quarters cup almond extract
fresh mint leaves

In a heavy pan, melt butter. Add flour and salt; mix well. Add the cream or milk. Cook on medium heat until it thickens. Remove from heat. Add sugar and almond extract. Stir until sugar is dissolved.

Pour hot sauce on your fruit; one layer fruit, then sauce, another layer of fruit then more sauce. Arrange mint leaves as desired. Refrigerate for at least 4 hours. Serve very cold. Délicieux.

N.B. frozen fruit is not recommended as they become too soggy when thawed.

reminder to her husband of his basic unfulfillment. She is a prophet, and her madness is an objective depiction of the emptiness of her and her husband's lives.

Most engaging of all is Heidi A. Prince as Bunny. She is full of vitality as she struts about the stage screeching her lines in a very believable New Yorkese accent. Watching her react with both disbelief and disgust to much of the confusion whirling around her, the audience sympathizes and reels in laughter at the same time.

Suzanne Doucette's direction is competent and for the most part able to maintain the necessary quick pace of the action. Joan Dalton's set, enhanced by the lighting design of Melinda Tough and Peter Grossman, is exceptionally well done. Sparse and furnished and lacking any real character, it reflects the people who live there.

The House of Blue Leaves is a commendable production of an excellent play, and the cast has succeeded in bringing the story of these funny, yet tragic people's lives before us.

Brecht...

...continued from page three

to be carried away by human emotions. A group of coolies are struggling to pull upstream a barge filled with rice. The agitator is supposed to stir up unrest among them; instead, overcome by pity, he helps them pull the barge. Because he is acting contrary to his orders, he is thus considered a menace to the Communist Party, and must be destroyed. The four other agitators shoot him and throw him into a lime pit to burn. When the four return to Moscow, they attempt to justify their action before a jury consisting of party bosses. The verdict is that the

★ THE PRODUCERS ★

The Producers so far have been
Chris Pomleko, ed; Bruce Stark, Lois Laine, Nina Gregg, Marilee Lindemann, Gigi Rosenberg, Stephen MacDougall, Frank Funaro, Maggie Gosselin, Barbara Glover, David Glasse, and Gail Helmann.

four were indeed justified, for an individual cannot be allowed to impede the progress of the party.

Measures Taken is purely a didactic play, filled with slogans such as: "The individual has one eye, the party a thousand; the party has seen seven states, the individual only one city." Many will not agree with the moral of the play, that the ends of the party justify any means. Although Brecht espoused this view, ironically his play evokes more sympathy for the fifth agitator who followed his own conscience, than for the other four following instructions from the party.

The two plays, directed by Douglas Buchanan, and featuring Marjorie Pauch, A.J. Henderson and Robert King, were well presented. The sets, designed by Guido Tondino were imaginative and versatile. One is left feeling that perhaps the plays were given a more skillful treatment than their substance warranted. Certainly these works are not among Brecht's best. Nevertheless, they make for a highly unusual evening of theatre. And this was the expressed goal of the Second Stage Company when formed three years ago - to present less convention and commercial plays than the average theatregoer normally sees.

The Elephant Calf and The Measures Taken may be seen at the Samuel Grove Auditorium of the YM-YWHA, 5500 Westbury Ave, until Nov. 12.

here, there, and anywhere

McGill Film Society:

Thursday, Nov. 3: North by Northwest, directed by Alfred Hitchcock, 7:00 and 9:30 Leacock 132

Friday, Nov. 4: They Shoot Horses Don't They. Directed by Pollack, 7:00 pm Leacock 132. Three Days of the Condor, directed by Pollack, 7:00 pm Leacock 132

Saturday, Nov. 5: The Last Tycoon. 7:00 and 9:30 pm. Leacock 132

Wednesday, Nov. 9: Gone With the Wind, 7:00 pm Leacock 132
Seville Festival (2155 St. Catherine St. W.; 932-1139)

tonight: Juliet of the Spirits (Italy, 1965), directed by Fellini, 7:00 pm. Annie Hall (USA, 1977), directed by Woody Allen 9:30 pm.

Friday, Nov. 4: Annie Hall (USA, 1977) directed by Woody Allen, 7:15 pm. A Clockwork Orange (G.B., 1971) directed by Stanley Kubrick, 9:15 pm. The Concert for Bangladesh, (USA, 1972) directed by Saul Swimmer, 12:00 pm.

Saturday, Nov. 5: Cousin, Cousine (France, 1975) directed by Tacchella, 7:30 pm. Annie Hall (USA 1977), directed by Woody Allen 9:30 pm. Night of the Living Dead, midnight of course

Sunday, Nov. 6: A Tale of Two Cities, directed by Jack Conway, 5:00

pm. Annie Hall (USA 1977), directed by Woody Allen 7:15 pm. The Human Condition, Part 1, No Greater Love (Japan 1959) directed by Kobayashi 9:00 pm.

Monday, Nov. 7: Jane Eyre (USA 1944), directed by Robert Stevenson, 7:15 pm. Silverstreak (USA 1976), directed by Arthur Hill 9:15 pm.

Tuesday, Nov. 8: Dark Victory (USA 1939), Directed by Edmund Goulding, 7:15 pm. The Sting (USA 1973). Directed by George Roy Hill 9:30 pm.

Wednesday, Nov. 9: Henry V (G.B. 1944) directed by Laurence Olivier, 7:00 pm. Casanova (USA/Italy 1976) directed by Fellini 9:30 pm.

THEATRE

McGill Players

The House of Blue Leaves, Nov. 2 through Nov. 6, and Nov. 9 through Nov. 14. All performances at 8 pm (review this issue).

Centaur Theatre (453 St. Francois-Xavier, 288-1229)

Cruel Tears, til Nov. 6, Tues. to Sat. 8 pm., Sun. 2 and 7 pm., students: \$2.75-\$3.50.

Ashes, by David Rudkin, Nov. 8 through Dec. 18.

Saldye Bronfman Centre (5170 Côte Ste-Catherine, 739-2301)

Bonjour Là, Bonjour, by Michel Tremblay, in English. Oct. 22-Nov. 20, Mon.-Thurs. and Sat. at 8:30, Sun

at 7:30, week nights \$5 and Sat. \$6.50.

The Elephant Calf and The Measures Taken, by Bertolt Brecht. (review this issue).

Théâtre du Nouveau Monde (84 Ste-Catherine W., 861-0563)

Ti-Jésus, Bonjour, by Jean Frigon, til Nov. 5, 8 pm., Sat. 5 and 9 pm., Sun. 7 pm., \$3.75-\$6.25.

Phoenix Theatre (1339 Canora Road, Town of Mt. Royal, 733-2039)

Brecht on Brecht, starting Nov. 9. 8 pm, \$5; \$3.50 for students and senior citizens.

Revue Theatre (1858 de Maisonneuve Blvd. W., 937-2733)

Streamers by David Rabe. 9 pm nightly except Mon.

MUSIC

Today,

Brass Groups and Horn Ensemble 8:30 at Pollack Concert Hall, FREE

Chamber Choir of the University of the Saar 8:30 at Redpath Hall, on campus

Hootenanny at the Golem Coffee House (3460 Stanley) 9:30, 845-9171

Saldye Bronfman Centre Chamber Music Players 8:30 at Samuel Bronfman House (1590 McGregor)

FREE 931-7531

Friday, Nov. 4

Marria Littauer, pianist - works by Mozart, Beethoven, Debussy and others at the Goethe Institute, Place Bonaventure 8:30 FREE 866-1081

Bob Killian at Rose's Cantina (Rue

Principale, Morin Heights) 9:00

McGill Concert Band at the Pollack Concert Hall 8:30, FREE

Rockfest '77 Theatrix Productions presents the first of three Friday

evenings of rock-and-roll featuring Montreal musicians - at the Lasalle

Theatre (corner of 7th and Centrale) 8:00 pm. tickets \$2.00 at the door

Rising Sun - drummer Art Blakely, 'til Tuesday 286 St. Catherine St. W. 861-0657

Mustache - Norm's Silver Club - old time rock-and-roll of Changes, all week 1445 Closse, 931-2575

Salle Wilfrid Pelletier - Buddy Rich, 'The World's Greatest Drummer', 842-2112 Sun. Nov. 6

ART

McCord Museum (690 Sherbrooke St. W.; 392-4778)

Aspects of the Permanent Collection, Oct. 19-Feb. 1. Wed.-Sun. 11 am to 5 pm.

Montreal Museum of Fine Arts (3400 Ave. du Musée; 285-1600)

Quebec Art, Oct. 21-Nov. 20.

Tapisseries by Anke van Gin-hoven, Oct. 21-Nov. 20.

16th Century Portrait by Corneille de Lyon, Oct. 18-Dec. 19.

Sculptures from the Calvary at Oka and paintings by Antoine-Sebastien Plamondon, Oct. 21-Nov. 20.

Salle Wilfrid-Pelletier (La Palme et Beauchemin lobbies, Place des Arts)

Paintings by Kittle Bruneau, oct. 25-Nov. 27. For more info., call Lise Boyer, 842-2141, local 279.

Daily Sports

McGill hosts national field hockey tournament

by Richard C. Jablonski

McGill University is the site of this year's Canadian Women's Intercollegiate Athletics Association National Field Hockey Championships, with round-robin play to commence this afternoon at 2:30 in Molson Stadium. For the first time in its



McGill coach Jan Meyer

three year existence, the championship tournament will be conducted on an artificial playing surface, a factor which should place added emphasis upon crisp passing play and overall team speed.

Six university teams will compete for this year's national title: McGill, Saint Mary's, Toronto, Queen's, Manitoba and British Columbia. Each team is a conference champion with the single exception of Queen's, which placed third behind Toronto and McGill in the Ontario league.

McGill coach Jan Meyer is looking forward to a well-balanced and interesting tournament. "Everyone will be strong," said Meyer recently. "I don't expect any real soft games in the tournament. Between the six teams, there are 17 players with senior provincial experience and seven who have played for the national squad.

One of those seven players is McGill's own Cathy Haig. Haig is far and away the leading scorer on the McGill team, as evidenced by the 13 goals she scored this past weekend in just four Ontario league games. Should Haig even approximate that sort of scoring pace this weekend, McGill could well walk away from the tournament as national champions.

However, before anything is decided, McGill will have to face those six other national team performers. When the team opens round-robin play this afternoon against Manitoba, it

will come up against two very fine halfbacks, Paula Parks and Dru Marshall. Toronto, which shut out McGill 3-0 earlier in the season, has three national team players; halfbacks Donna Allaby and Jean Gourlay and fullback Penny Redmann. Nancy Morre of British Columbia has also faced international competition.

Other than Haig, McGill's hopes ride on a variety of players. Team captain Wendy Stack, a versatile fourth year performer with Canada Games experience, should provide a sound combination of offence and defence from the halfback position. Co-captain Carolyn Woolrich joins Stack at halfback, a position which she plays with aggressiveness and increasing skill. Other key players figure to be fullback Mary Alice St. James, Nancy Difrongo and Carol Olsen.

Coach Meyer must be hoping

that these players will help to turn around McGill's national tournament experience of recent years. While McGill and Toronto are the only teams which have participated in both previous tournaments, McGill has finished no better than fourth either time. In 1975, Toronto won the national championship, and was runner-up to Dalhousie last year.

While Meyer would not go out on a limb and predict an eventual champion, she did remark that "British Columbia is traditionally a field hockey stronghold." Toronto also should be strong, featuring, as it does, three national team players.

Each team will play five games, one today, two on Friday, and two on Saturday. In order to determine the participants in Sunday's championship final, McGill's first match will be this afternoon at 2:30 versus Manitoba.

Curlers sharp in weekend action

by Rocks Hudstone

This weekend saw the opening of the St. Lambert Curl-In, the premiere big competition of the year in Montreal, with over 80 men's and 60 women's teams taking part. McGill has a team entered in this event, as it does usually. However, unlike previous years, our representatives have gotten off to a rousing start. Curt Folkerson's rink, finally complete with the arrival of sparkplug lead David McKeown from London last Friday, swept both games Sunday afternoon to advance to the quarter finals to be held Wednesday night.

First blood

Their first opponents were none other than Jack Crombie's rink from Hudson. Crombie led one of four teams from Montreal which qualified for the provincial curling championships last year. Our boys quickly put some numbers up on the scoreboard when they stole two on the first end, before cruising fairly routinely to a comfortable 7-4 cushion after seven well-played ends. The Redmen played a flawless eighth to deny the Hudson rink any hopes it had of a big end.

The second game was com-

pletely different. McGill came up against R. Lower's foursome from way out in Jolliet. According to Skip Lower, who our boys later agreed was the most sportsmanlike curler they had ever met, Jolliet's curling club had only been in existence a mere two years. As the Redmen average eight years of experience despite a tender team average age of 22, this contest had all the makings of a mismatch. Indeed it was, but for the first half it was the men from Jolliet who had the jaws of defeat gaping menacingly at our Redmen.

With the scoreboard against them 6-1 after three ends, the Redmen huddled together at the back of the arena for a rare strategy session. Dave McKeown explains: "Well, it was pretty obvious to anyone that we came out flat as a pancake in this loo-loo. The ice here was pretty tricky, which made the take out game pretty tough. We just told each other what we all knew, and decided to get just a little angry."

It didn't work. Folkerson was light with his last draw in the fourth to give Jolliet yet another point. To be quite honest, from where this reporter sat shivering in the arena, it looked like a long

Canadiens need a history lesson

by Richard C. Jablonski

Several years ago, I went with a friend of mine to the Montreal Forum to see the Canadiens take on the Chicago Black Hawks. Coincidentally, Henri Richard was being honoured for his long and meritorious service to the Montreal club in a pre-game ceremony. I say "coincidentally" because I really could not have cared less about Henri Richard.

As the two of us stood through the tedious ceremony, I made the mistake of remarking that Henri Richard was a good, but not great, hockey player. I was immediately taken to task for this indiscretion by several Habs' fans, who proceeded to tell me that Richard was the greatest player in N.H.L. history.

"Greater than Bobby Orr?" I asked. "Certainly," came the response. "Better than Bobby Hull?" I continued. "Of course, without a doubt," was the answer. "Okay," I replied. "Henri was better than Orr, he was better than Hull. How about Gordie Howe?" I guess that I should not have been surprised when I was told, in all seriousness, that "Gordie Howe could not tie Richard's skates."

I call this disease "fan blindness", and Canadiens fans are amongst its most grievously afflicted victims. Montreal fans, I say to you that you are being conned into this malady. The owners, president, general manager, and public relations personnel in the Canadiens' front office don't give a damn about you. Unless you've got a season's ticket, the team's management doesn't even know that you exist. McGill students: this means you.

Prior to the start of this season, Danny Young, a regular columnist for *The Hockey News*, approached me with the idea that McGill students might like to see brief game reports and scoring summaries from Canadiens' games in the *Daily*. The idea sounded good to me, so I told Danny to approach the Canadiens for press accreditation. When he did so, Claude Mouton, the man responsible for such things in the Montreal front office, turned him

Sports Comment

down. "We don't give press passes to student papers," said Mouton. "It's too much trouble."

I interpret Mouton's reply in two different ways. First, the Canadiens do not want unqualified student journalists covering their games. Second: the Canadiens don't care what students think because students don't buy season's tickets. There is only one problem with the first interpretation: Danny Young is a qualified, highly-dedicated, conscientious reporter. If he was not, he would not work for *The Hockey News*. This logically leaves us with the second interpretation. Claude Mouton does not care whether McGill students are informed or not.

When I think of the Canadiens, I think of conceit. To a certain extent, the organization has every right to be proud of its long and storied tradition. However, Montreal fans should not have to pay the price of the vanity of Claude Mouton. Mouton is a stellar example of the organization for which he works, a man who does not know how it feels to lose or to be humble. To Claude Mouton, and to the Canadiens organization, I say: "Learn from history, gentlemen. Your time will come."

For more than 40 years, the New York Yankees were on top of the baseball heap. The Yankees were described as proud, arrogant, egotistical and unfeeling. Suddenly, in 1965, the team fell from the top, and baseball fans around the world loved it. New Yorkers stopped going to Yankee games and the team's front office learned the meaning of a new word: humility.

As a hockey fan in good standing, and as a journalist who likes to see his readers informed, I hope that I'm around when the Canadiens are forced to swallow their silly pride and wake up to the fact that the world does not begin and end at the corner of Ste. Catherine and Atwater.

See you then, Claude. I can hardly wait.

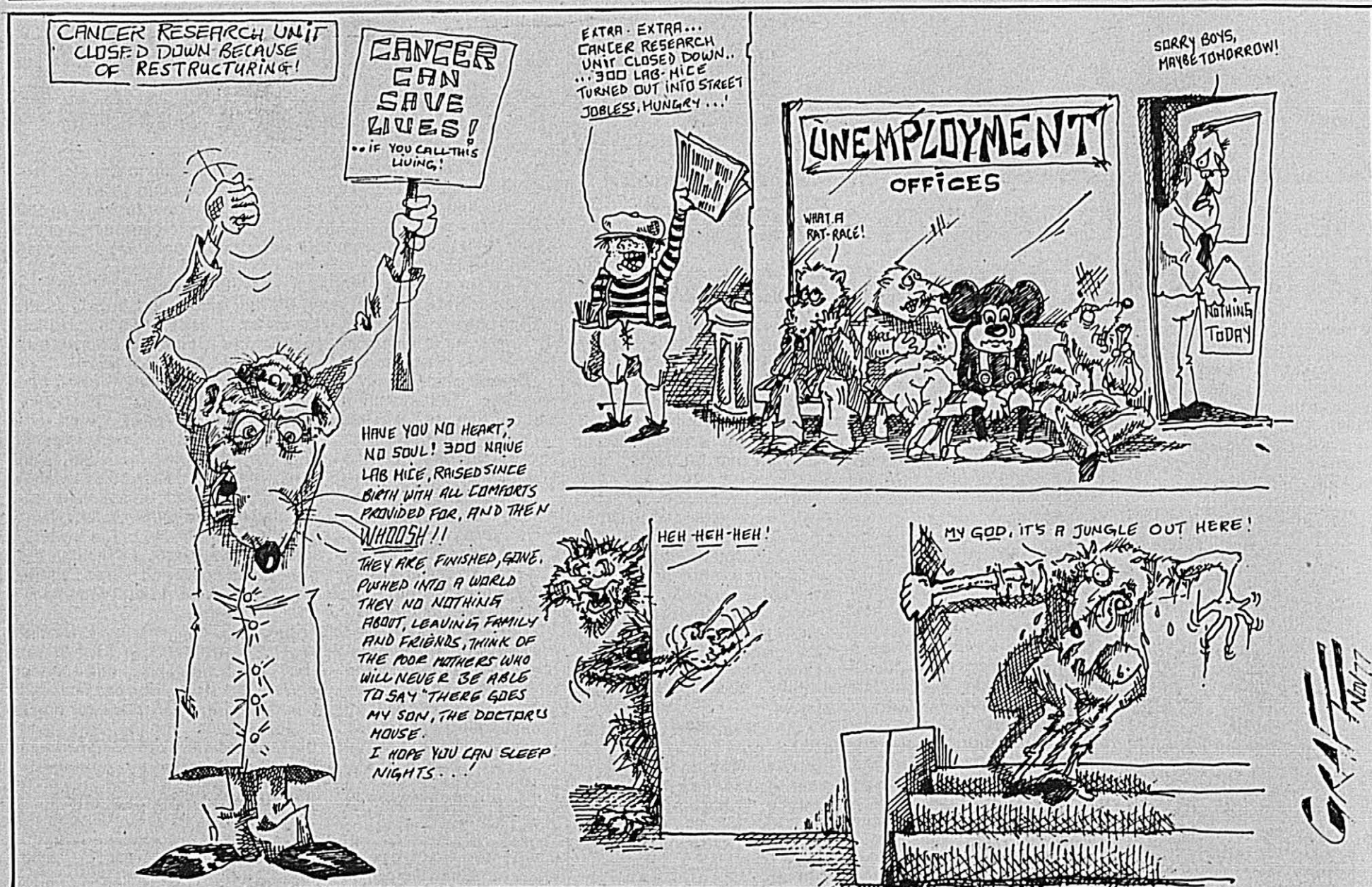
quiet ride back to downtown Montreal amongst four very long, very sad faces.

But I was wrong, dead wrong. Showing more heart than I thought they had, the Redmen mounted a tidal wave comeback. Highlighted by a phenomenal takeout by third Oleg Zadorozny, who navigated a 14 inch port with his twelve inch stone in the sixth, McGill tied the score. After Jolliet nudged ahead in the seventh on Lower's clutch quiet takeout, McGill slammed the door in the eighth with a big four and an 11-8 win.

To be sure, the ride back to Montreal was short and noisy.

Meanwhile

It was business as usual at Royal Montreal on Saturday, or almost. Members, in honour of Hallowe'en, raised conservative eyebrows and sent establishment tongues wagging feverishly when they came out dressed in costumes at that staid old club. Rosalind Dueck won the ladies' prize as Chuckles the Clown, while Cas "Valentino" Lockhat took the men's award. Lorraine McBride was speechless.



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November 15th, 1977

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